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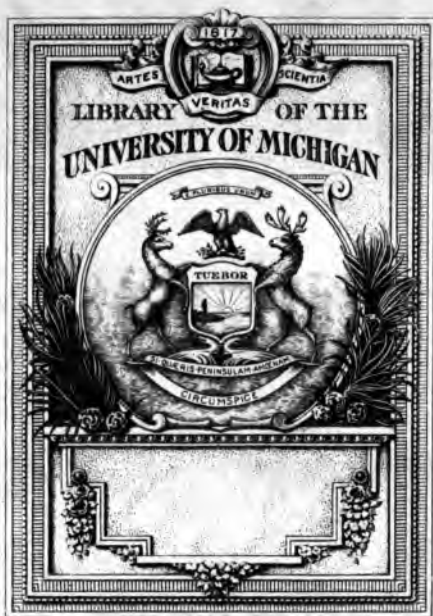
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Detroit Museum of Art — Supplement to the Handbook of Paintings



THE GIFT OF
Jackson High School

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SUPPLEMENT

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THE DETROIT MUSEUM OF ART

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PREFACE

The many acquisitions of pictures since the issue of the "Handbook of Paintings," has made it necessary to present this supplement.

In the following catalog the numbers begin with 74, and the separation of the modern pictures from the old masters is thus attained. This leaves the James E. Scripps collection of, chronologically arranged old masters in the original Handbook, while the modern pictures, alphabetically arranged, are in this supplement.

C. H. B.

January 1, 1907.

53



THE YOUNG ARTIST

By Ellen K. Baker

CATALOG

ARTIST, AN UNKNOWN OLD MASTER.

74. THE BETRAYAL. Shows Christ receiving the kiss of Judas.

Canvas: 36 in. wide, 31 in. high. Bequeathed by Mrs. Elizabeth H. Coots, 1904, in the name of her husband, Hon. Walter H. Coots.

BAKER, ELLEN KENDALL (Mrs. Harry Thompson).

Born at Fairfield, N. Y. Pupil of Paul Sayer and Harry Thompson, Paris. First exhibited in the Salon of 1879. Received Honorable Mention at the Pan-American Exposition, Buffalo, 1901. She is fond of painting children.

75. THE YOUNG ARTIST. A little girl is showing her rude drawing on a slate to her baby sister.

Canvas: 28 in. high, 23 in. wide. Exhibited in the Paris Salon of 1885. It was the donation of sixty-six ladies and gentlemen to the Detroit Museum of Art, August 27, 1888.

BOND, CHARLES A.

Probably the earliest portrait painter who settled in Detroit. He afterwards established himself in Boston.

76. PORTRAIT OF THE ARTIST. Painted in 1847.

Canvas: 14 in. wide, 17 in. high. Gift of Mr. H. M. Utley.



JACK IN THE BOX

By J. G. Brown

BROWN, JOHN GEORGE.

Born at Durham, England, in 1831. Studied in Newcastle-on-Tyne, Royal Scottish Academy, Edinburgh, and National Academy of Design under Thomas S. Cummings, New York. Honorable Mention, Paris Exposition, 1889; Silver Medal twice at Mechanics' Institute, Boston; Bronze Medal, California, 1894; Silver Medal, Pan-American Exposition, 1901. Associate National Academy, 1862; Member and President to 1905 of American Water Color Society; Artists' Fund Society, Salmagundi Club, and Century Association.

77. JACK IN THE BOX. Two boot-blacks, one holding a little dog in his lap, while the other is startling the animal by springing a "Jack in the box."

Canvas: 25 in. high, 20 in. wide. Purchased by the Museum, February, 1888. A fine example of Brown's typical work.

CONELY, WILLIAM B.

Born in Detroit, 1832. Pupil of the Academy, New York. One of the pioneer artists of Michigan.

78. PORTRAIT. Mr. Richard Storrs Willis. Mr. Willis was one of the original incorporators of the Detroit Museum of Art, and was a very earnest worker in its interests. His office was for more than three years the headquarters of the Board of Trustees during the founding of the Institution, and it was through his influence that His Holiness Pope Leo XIII gave "The Marriage of St. Catherine," the first painting in the permanent collection of the Detroit Museum of Art.

Canvas: 25 in. wide, 30 in. high. Gift of the artist, 1906.

DABO, LEON S.

Born in Detroit. Self-taught.

79. THE SEASHORE. Shows the sea after a storm, when old ocean still breaks upon the shore in mighty swells.

Canvas: 34 in. wide, 30 in. high. Given to the museum by the artist, 1905.

DABO, THEODORE SCOTT.

Born in Detroit, 1869. Self-taught.

80. THE RIVER SEINE. The artist has depicted one of those misty effects which nature now and then gives to a landscape in the early morning.

Canvas: 25 in. high, 30 in. wide. Gift of the artist.

EATON, CHARLES HARRY.

Born near Akron, O., 1850. Died in New York, 1902. Self-taught. First exhibited at the National Academy, New York, 1881. Member American Water Color Society and Salmagundi Club. Gold Medal, American Art Association, 1888.

81. THE LILY POND. A large landscape showing a stretch of marsh land near Monroe, Michigan, with water lilies in the foreground.

Canvas: 71 in. wide, 40 in. high. Purchased by popular subscription gotten up by W. H. Brearley, and presented to the Museum of Art, May, 1889.

ESCOSURA, IGNANCE DE LEON Y.

Born in Spain. Pupil of Gerome.

82. A PORTRAIT SKETCH. A lady seated in a music room, with her feet on a wolf skin, is play-



GIOVANNI

By L. T. Ives



THE LADY IN PINK

By Joseph W. Giss

ing a harp. Beside her a stand containing her music.

Canvas: 31 in. high, 25 in. wide. Presented to the museum by the artist through Mrs. H. H. Crapo-Smith.

GALLISON, HENRY H.

Born in Boston, Mass., 1850. Pupil of Bonnefoy in Paris. Special Mention, Turin, 1897; Honorable Mention, Paris Exposition, 1900; and Bronze Medal, St. Louis Exposition, 1904, on the picture here catalogued. Member of the Copley Society and Boston Art Club.

83. A GREY DAY. Typical New England landscape.

Canvas: 44 in. wide, 34 in. high.

GIES, JOSEPH W.

Born in Detroit. Studied under Bouguereau and Fleury, Paris, and at the Royal Academy, Munich. Returned to Detroit, 1890. Taught in Detroit Museum of Art School five years and later established the Detroit Fine Arts Academy, which has been successfully conducted for the past ten years.

84. LADY IN PINK. A half-length portrait of a beautifully-attired lady.

Pastel: 22 in. wide, 29 in. high. Purchased by the artists' fund, 1899.

GINANNESCHI, EMILIA J.

Modern Italian artist.

85. "CORONATION OF THE VIRGIN." Copy after Fra Angelico's picture in the Uffizi, Florence.

Panel: 24 in. square. Gift of Miss Caroline A. Godfroy.



THE NEW GALLERY

GROVER, OLIVER DENNETT.

Born in Earlville, Ill., 1861. Pupil of Frank Duveneck; Royal Academy, Munich; Boulanger, Lefebvre, and Laurens, Paris. First Yerkes Prize, Chicago, 1892; Silver and Bronze Medals, St. Louis Exposition, 1904. Member Society of Western Artists, Chicago Society of Artists, and Mural Painters.

86. VENETIAN STREET SCENE. Showing charm of color in the Venetian buildings.

Canvas: 9 in. wide, 13 in. high. Purchased, 1904.

GRUPPE, CHARLES P.

Born at Pictou, Canada, 1860. Studied in Holland. Chiefly self-taught. Gold Medals at Rouen, American Art Society, 1902, and Paris. Silver Medals for oil and water-color, St. Louis Exposition, 1904. Member Pulchre Studio, The Hague; Arti, Amsterdam; Art Club of Philadelphia, Salmagundi Club, New York Water Color Club, and Rochester Art Club.

87. A DUTCH CANAL. The Village on its banks mirrored in the stream.

Canvas: 11 in. high, 12 in. wide. Gift of Mr. and Mrs. John E. King.

HARTMAN, SIDNEY K.

Born in Germany, 1863. Pupil of Laurens and Benjamin Constant in Paris.

88. A BIT OF OLD PARIS. Showing one of the bridges across the Seine and the towers of Notre Dame in the distance.

Water Color: 10 in. wide, 14 in. high. Gift of A. H. Griffith.

HOPKIN, ROBERT.

Born in Glasgow, Scotland, 1832. Came to Detroit at the age of 14 years, where he has resided ever since. Received some instruction in painting and drawing in Glasgow during the year previous to his leaving that city, but Detroit having no art resources in 1846, he is absolutely self-taught. He is represented in many important private collections, but owing to his extreme modesty, has not received the public recognition that exhibiting in public exhibitions would have brought.

89. THE GIPSY GATHERING. On the sands of Portobello, near Bass Rock, Scotland.

Canvas: 46 in. high, 74 in. wide. Gift of Mr. W. C. Weber.

90. SETTING THE RANGE LIGHTS.

Canvas: Gift of Mr. William C. Weber.

ITALIAN ARTIST, PROBABLY.

91. LANDSCAPE.

Canvas: 11 in. high, 9 in. wide.

IVES, LEWIS T.

Born near Rochester, New York, 1833. Died in Detroit, 1894. Studied in Detroit under Mr. Cohen, and at the age of 21 traveled in Europe, settling in Rome for a course of study with William Page, a noted portrait artist.

92. PORTRAIT—MR. WILLIAM H. BREARLEY. To Mr. Brearley is due the credit of establishing the Detroit Museum of Art, for it was the outgrowth of the Art Loan of 1883, which he conceived and carried out as chairman of the committee. As one of the original incorporators, he gave much of his



ERS

By Carl Melchers

valuable time for months, evolving plans and securing funds for the Museum.

Canvas: 23 in. wide, 28 in. high. Gift of Mrs. W. H. Brearley.

93. GIOVANNI. Head of an Italian peasant.

Canvas: 16 in. wide, 21 in. high. Gift of Mrs. Emma Ives.

KOOPMAN, AUGUSTUS.

Born in Charlotte, N. C., 1869. Pupil of Philadelphia Academy of Fine Arts; Ecole des Beaux-Arts, Paris, under Bouguereau and Fleury. Second Wanamaker prize, American Art Association of Paris, 1898; first Clark prize of same, 1899; bronze and silver medals for decoration, Paris Exposition, 1900; bronze medal, Pan-American Exposition, Buffalo, 1901.

94. A KATWYK COURTYARD. A group of Dutch buildings with irregular roof-lines, and the peasant's family at their various tasks.

Canvas: 19 in. high, 24 in. wide. Gift of A. H. Griffith, 1900.

MELCHERS, GARI J., 20 Rue Galvani, Paris.

Born in Detroit, 1860. Studied in Paris under Boulanger and Lefebvre. He was accorded honorable mention at the Salon, Paris, 1886; first-class medal, Amsterdam, 1887; third-class medal, Salon, Paris, 1888; first-class medal, Munich, 1888; grand prize, Exposition Universelle, Paris, 1889; first prize, Art Institute, Chicago, 1891; medal of honor, Berlin, 1891; gold medal, Philadelphia Art Club, 1892; medal of honor, Antwerp, 1894; Temple gold medal, Pennsylvania Academy of the Fine Arts, Philadelphia, 1896; first-class medal, Vienna, 1898; gold medal, Pan-American Exposition, Buffalo, 1901. Member of the Paris Society of American Painters of the Societe Nationale des Beaux Arts, Paris, the International Society of Painters,

Sculptors and Gravers, London, and corresponding member of the Secession, Munich; chevalier of the Legion of Honor, France, and knight of the Order of Sainte Michael, of Bavaria.

95. **THE VESPERS.** Interior of a plain country church in Holland. An elderly man seated with clasped hands and expression of serious devotion. By his side stands a young girl holding a book.

Canvas: 38 in. high, 28 in. wide. Exhibited at the Chicago Academy of Fine Arts in 1889, where it took the Potter-Palmer prize. Purchased by the Witenagemote Club, of Detroit, and presented to the museum in December, 1889. A picture thoroughly characteristic of the artist's peculiar style of lighting.

96. **THE WEDDING.** In the interior of a Dutch church, the vested clergyman in his pulpit is performing the ceremony. The bride and groom face him, and opposite, facing them, stand the parents and relatives,—a charming group because of the varied costumes, attitudes and expressions.

Canvas: 45 in. high, 34 in. wide. Gift of Mr. E. Chandler Walker.

MILLET, FRANCIS DAVIS.

Born at Mattapoisett, Mass., 1846. Pupil of the Royal Academy of Arts, Antwerp, under Van Lerius and De Keyser. Silver and gold medals of honor, 1872 and 1873, at Antwerp; silver medal, Paris Exposition, 1889; medal, Columbian Exposition, Chicago, 1893; gold medal, Pan-American Exposition, 1901; Legion of Honor. For services as special correspondent during the Russo-Turkish War, 1877, he received the Order of St. Anne and St. Stanislaus from the Russian government, and the Romanian Iron Cross. Director of Decorations, Columbian Exposition, Chicago, 1893. Member of the National Academy, 1885; Society American Artists, 1880; American Water Color Club, Mural Painters, Boston Art Club, Artists' Fund Society, and others.



THE WEDDING

By Gari Melchers

97. READING THE STORY OF ÆNONE. Three Grecian damsels artistically disposed on a divan intently listening to the story of the love of Ænone, which is read by a fourth from a scroll.

Ænone, in Greek mythology, was a nymph of Mount Ida, who married Paris, son of the King of Troy, but whom Paris deserted for the beautiful Helen. When during the siege of Troy Paris was wounded by the poisoned arrows of Hercules, he sent for Ænone, who had the power to heal the wound. Remembering her wrongs, she refused to go to him, but later repented and hastened to his bedside with the needed remedies. But she came too late, for she found him dead. In her grief she hung herself.

Canvas: 30 in. high, 58 in. long. Exhibited at the Detroit Art Loan of 1883, and at the close of the exhibition purchased from the profits of the same as a contribution to the permanent collection.

MORGENSTERN, CHRISTIAN ERNST BERNHARD.

Born at Hamburg, 1805; died at Munich, 1867.

98. ITALIAN LAKE SCENE.

Canvas: 11½ in. high, 17 in. long. Presented to the museum February, 1887, by Mr. and Mrs. Walter W. Murphy. Mr. Murphy was for a number of years U. S. Consul at Frankfort-on-the-Main.

MYLNE, WILLIAM.

Born in Scotland. Studied with his step-father, John Brown, in Edinburgh, Scotland, professor in the Dollar Institute. Mylne was noted as an artist. He lived many years in Detroit.

99. GLEN DEVON, SCOTLAND.

Water Color: 10 inches high, 14 inches wide. Gift of William C. Weber.



READING THE STORY OF CÉNONE

By F. D. Millet

NAKAGAWA, HACHIRO.

Born in Japan, 1878. Studied with S. Koyamo, who had been under the influence of an Italian master. Visited America first in 1889, exhibiting at many of the museums and galleries, where he received much favorable comment. After traveling around the world he again came to this country in 1903 and remained three years.

100. MORNING ON THE RIVER. Some Japanese boats are depicted on a calm river beautifully lighted by the rising sun.

Canvas: 26 in. wide, 19½ in. high. Purchased, 1903.

101. TEMPLE OF KASUGA. A typical Japanese temple.

Water Color: 13 in. wide, 20 in. high. Gift of Mr. W. K. Bradish.

NEWELL, GEORGE GLEN.

Born in Berrien County, Mich., 1870. Pupil of the National Academy of Design under Ward and Teachers' College under Will S. Robinson. Member of the Salmagundi Club and Country Sketch Club.

102. TWILIGHT. A landscape showing the gathering shadows of late afternoon.

Canvas: 16 in. high, 20 in. wide. Gift of A. H. Griffith.

PAULUS, FRANCIS P.

Born in Detroit, 1862. Pupil of the Pennsylvania Academy of Fine Arts, Royal Academy, Munich, under Prof. Loefftz, Ecole des Beaux-Arts, Paris, under Bonnat. Honorable mention, Munich. Member of the Society of Western Artists and Munich Society of Etchers.

103. LOW TIDE. A great stretch of shore is seen against a cloudy sky.

Panel: 8 in. high, 12 in. wide. Gift of a friend.

PEALE, REMBRANDT.

Early American school. Born in Pennsylvania in 1778; pupil of his father, Charles W. Peale, and of Benjamin West; died in 1860. His "Court of Death" is the best known of his works, as it was exhibited in every important city in the United States, and has been frequently lithographed and engraved. His portrait of Washington was purchased by the United States Senate in 1832.

104. THE COURT OF DEATH. The idea of the picture was suggested to the artist by a passage from the poem on death by Bishop Porteus. Death is personified by a dark, dim, shadowy figure in the center. His foot rests upon the corpse of a youth stricken down in the vigor of health. The feet and head of the corpse touch the waters of oblivion to indicate the mystery surrounding the beginning and end of life. On either side of the central figure are Death's principal agents, on the right War, attended by Conflagration and followed by Famine and Pestilence. War tramples upon the widow and orphan of his victim. On the left Pleasure kneels, enticing with her cup of intoxicants Intemperance, who stands next to her. From her urn rises the bewildering incense which obscures the presence of Death. Behind her is Remorse, his face covered with his hands. At the left of Intemperance are Suicide and Delirium Tremens. Still further to the left are other figures representing Consumption, Despair, Fever, Apoplexy, etc. Old age, bending under the infirmity of years, approaches Death. Having lived a Christian life, he meets the dread monarch with extended arms and cheerful resignation. This is a portrait of the painter's father, Charles Wilson Peale. The



THE MISSING VESSEL

By F. K. M. Rehn

beautiful female figure supporting him is Hope, and this is the gem of the entire composition.

Canvas: 11 ft. 6 in. high, 23 ft. 5 in. long. This immense allegorical picture was painted in rivalry with Benj. West's famous "Death on the Pale Horse," now in the Philadelphia Academy of Fine Arts. For many years it was carried about the country, being exhibited in all the leading cities, and earned for its owners a great deal of money. It later fell into the possession of the late Mr. S. A. Coale, a well-known connoisseur, of St. Louis, from whom it was purchased in 1885 by Mr. George H. Scripps, who presented it to the museum.

PERRY, ROLAND HINTON.

Born at New York, 1870. Pupil of Gérôme, Delance, Callot, Chapu and Puech in Paris. Member National Sculpture Society and New York Architectural League. Designed the Fountain of Neptune in front of the Congressional Library, Washington.

105. CAIN IN THE WILDERNESS. Lying among the rocks, he seems to be meditating upon his great crime.

REHN, F. K. M.

The Chelsea, W. Twenty-third Street, New York. Born in Philadelphia, 1848. Pupil of the Pennsylvania Academy of Fine Arts. First prize, St. Louis, 1882; prize, Water Color Competitive Exhibition, New York, 1885; gold medal, Prize Fund Exhibition, New York, 1886; honorable mention, Paris Exposition, 1900; bronze medal, Pan-American Exposition, 1901; silver medal, Charleston Exposition, 1902; silver medal, St. Louis Exposition, 1904. Associate, National Academy. Member, Society of American Artists, American Water Color Society, New York Water Color Club, Salmagundi Club. Specialty, marines.

106. THE MISSING VESSEL. The ocean after a storm, with a wreck drifting and washed by waves.

Canvas: 30 in. high, 51 in. long. Exhibited at the Merrill Hall Exhibition of the Museum of Art in June, 1886, and purchased from the profits of the exhibition.



EVANGELINE

By Samuel Richards

RICHARDS, SAMUEL.

Born in Indiana, April 22, 1853; died in Colorado, December 1, 1893. Studied at Munich.

107. **EVANGELINE DISCOVERING HER AFFIANCED IN THE HOSPITAL.** On the right, the dying Gabriel gazing up at Evangeline, who, in the garb of a sister of mercy, stands beside him with clasped hands, from which she has just dropped some flowers. Another invalid, in the background, and two other nurses, are attracted to her by the cry of recognition she has just uttered.

The picture is suggested by Longfellow's famous poem. When in 1755 18,000 French settlers were deported from Acadia (Nova Scotia) by the British, under circumstances of great brutality, and were scattered through the various American provinces, Evangeline and her lover, Gabriel, separated. For years they sought one another, in all parts of the country, and at last in despair Evangeline became a Sister of Mercy, and served in one of the hospitals at Philadelphia. To the same hospital a dying man was one day brought, and in him Evangeline discovered the lover she had so long sought, and he breathed his last in her arms.

Suddenly, as if arrested by fear or a feeling of wonder,
Still she stood, with her colorless lips apart, while a shudder
Ran through her frame, and, forgotten, the flowerets
dropped from her fingers,
And from her eyes and cheeks the light and bloom of the
morning.
Then there escaped from her lips a cry of such terrible
anguish.
That the dying heard it, and started up from their pillows.
On the pallet before her was stretched the form of an old
man.
Long, and thin, and gray were the locks that shaded his
temple;



KITTENS

By Henrietta Ronner

But, as he lay in the morning light, his face for a moment
Seemed to assume once more the forms of earlier manhood;
So are wont to be changed the faces of those who are dying.

* * * *

Then through those realms of shade in multiplied reverberations,
Whispered a gentle voice, in accents tender and saintlike,
"Gabriel! O my beloved!" and died away into silence.
Then he beheld, in a dream, once more the home of his
childhood;
Green Arcadian meadows, with sylvan rivers among them,
Village, and mountain, and woodland; and, walking under
their shadow,
As in the days of her youth, Evangeline rose in his vision.
Tears came into his eyes; and as slowly he lifted his eyelids,
Vanished the vision away, but Evangeline knelt by his bedside.
Vainly he strove to rise; and Evangeline, kneeling beside
him,
Kissed his dying lips, and laid his head on her bosom.
Sweet was the light of his eyes; but it suddenly sank into
darkness,
As when a lamp is blown out by a gust of wind at a casement.

Canvas: 69 in. high, 102 in. long. Purchased from the artist by Bela Hubbard and presented by him to the museum in January, 1892. An interesting study of the effects of direct and transmitted light.

108. FEAST OF CORPUS CHRISTI. Showing a religious procession in the square in front of the Rathaus, Munich.

Canvas: 38 in. wide, 48 in. high. Gift of Mr. Bela Hubbard.

RONNER, HENRIETTA.

Born in Holland, 1832. Self-taught, except for the discipline given her by her father. She has lived in Brussels many years. Specialty, cat subjects.

109. KITTENS. Two kittens, about half grown, lie side by side in a state of relaxation.

Canvas: 7 in. high, 8 in. wide. Purchased, 1903.

SHEWCRAFT, R. T.

Studied at the Detroit Museum of Art School.

110. STILL LIFE STUDY.

Canvas: 26 in. high, 22 in. wide. Presented by the Afro-American friends of the artist.

FRA PAOLINO (Attributed to).

(Italian school.) Died 1549.

111. THE SPIRITUAL BETROTHAL OF ST. CATHERINE of Alexandria with the Infant Jesus; representing symbolically the mystic union between Christ and the Church. In the center sits the Blessed Virgin in a light red tunic and blue mantle, facing to the right, with her right hand uplifted, while with her left she holds the Infant Jesus, seated on a cushion, upon her lap. The latter is nude but for a veil lightly thrown over his left shoulder. In his right hand he holds a ring. St. Catherine, in a rich robe and coronet of pearls, stands or kneels at the right with bowed head. She presents her right hand to the Savior, her left being pressed to her breast. Behind her stands St. Joseph in meditation, leaning upon his staff. At the left of the Virgin stands St. Anthony of Padua, in the brown garb of the Franciscan order, the nimbus about his head, and a bunch of lilies in his hand.

St. Catherine, according to the legend, was an Egyptian princess of great beauty and learning who lived in the third century. When 14 years of age, by the death of her father, she became queen. Being pressed to marry she set her heart on the highest perfection to be found in a husband. At this juncture a hermit gave her a pic-

ture of the Blessed Virgin and her Son, for the latter of whom she was immediately filled with love. Later she dreamed that she was espoused to the Savior, and on awakening in the morning found upon her finger a betrothal ring. She suffered martyrdom in A. D. 307.

St. Anthony of Padua was born in Portugal and joined the Franciscan order during the life-time of its founder. He was a young man of great learning and eloquence. He died in Padua in A. D. 1231. His appearance in the same picture with St. Catherine, who lived 900 years earlier, is one of those anachronisms so common with the older painters. He is always represented as a youthful monk, and the lily is his special emblem.

This picture is painted on canvas and is 36 in. high by 51 in. long. It was acquired by the Detroit Museum of Art in this way: In 1883 when preparations were making for the great art loan exhibition of that year, Richard Storrs Willis, through clerical friends, solicited of His Holiness Pope Leo XIII. the contribution of a picture from the Vatican. In response this one was received with the Pope's blessing. It was then in an old and inferior frame, and sadly needed cleaning. Some time later the leading Catholics of Detroit made up a subscription with which to provide for it the handsome frame, enriched above with the papal arms, which now surrounds it. At the same time the late Lewis T. Ives carefully cleaned the canvas, developing a brilliancy little before expected.

Various conjectures as to the name of the painter have been hazarded, but all that can be said about it with certainty is that it was painted in Northern Italy (perhaps Padua) by some artist influenced both by Correggio and Titian.

STANLEY, JOHN MIX.

Born at Geneva, N. Y., 1816; died in Detroit, 1872. Spent about ten years west of the Mississippi River, sketching among the various tribes of Indians. Artist to the topographical corps of the United States expedition to survey

a route to the Pacific Ocean for the Northern Pacific R. R. Two hundred and thirty-seven pictures of Indian life were destroyed by fire in the Smithsonian Institute, 1865.

112. THE INDIAN TELEGRAPH. Indians are signaling from a boulder with firebrands.

Canvas: 15½ in. wide, 20 in. high. Purchased by popular subscription.

A STUDENT OF THE CHICAGO ART INSTITUTE.

113. STUDY HEAD of a typical Holland Woman.

Canvas: 14 in. wide, 20 in. high. Gift of Chicago Art Institute.

TRYON, DWIGHT WILLIAM.

Born at Hartford, Conn., 1849. Pupil of C. Daubigny, Jacqueson de la Chevreuse, A. Guillemet, and H. Harpignies, Paris. Bronze medal, Boston, 1882; gold medals, American Art Association, New York, 1886 and 1887; third Hallgarten prize, National Academy of Design, 1887; Ellsworth prize, American Institute of Architects, 1888; Palmer prize, Chicago Interstate Exposition, 1889; Webb prize, Society of American Artists, 1889; first class gold medal, Munich International Exposition, 1892; medal, Columbian Exposition, Chicago, 1893; first prize, Cleveland Interstate Exposition, 1895; first prize, Tennessee Centennial, 1897; gold medal, Carnegie Institute, Pittsburg, 1898; chronological medal, Carnegie Institute, 1899; gold medals, Pan-American and Louisiana Purchase Expositions. Member of the National Academy, Society American Artists, American Water Color Society. Professor of Art, Smith College.

114. BEFORE SUNRISE, JUNE. Looking across the uplands, carpeted in the green of spring, we see through the caressing atmosphere in the middle distance a clump of bare trees and in the background the wood and gently rising hills. The in-

timation of a tiny stream and an irregular row of leafless shrubs helps to make the composition most charming.

Canvas: 20 in. high, 30 in. wide. Purchased by popular subscription, 1906.

VAN DEN BROECK, CLEMENCE.

Born in Belgium. Pupil of the Academy of Fine Arts, Brussels.

115. WENDIENNE, BELGIUM.

Canvas: 11 in. high, 12 in. wide. Gift of friends of the artist.

VERNET, CLAUDE JOSEPH (French School).

Born at Avignon, France, 1714; died, 1789. He was a celebrated marine painter. A room in the Louvre is devoted to his works. His "Views of the Principal French Seaports" and marine pieces are very fine renderings of the ocean in her varied moods. He is also represented in the National Gallery, London, by "Castle St. Angelo, Rome," and a landscape.

116. THE SHIPWRECK. A French sailing vessel wrecked on a rocky coast. The crew in a small boat have reached the shore and are trying to scale the ledge of rocks, assisted by a rescue party with a rope. In the meantime, the turbulent waves threaten to dash their boat to pieces.

Canvas: 40 in. wide, 27 in. high. Gift of Mr. Edwin F. Conely, 1896.

WALTENSBERGER, CHARLES.

Born in Detroit. Pupil of Detroit Museum of Art School, where he won a scholarship of two years' study in Paris.



MEMORIES OF JAPAN

By Hiroshi Yoshida

